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with bushy plants. Under its influence 700 people, not members, also gardened vacant lots and 18,000 had gardens at home. Nineteen hundred acres in all were improved. The cost to the Garden Club was \$3,584.43; the value of the crop was \$11,801.78. The way this was accomplished was by making it a popular movement. A summer civic celebration was taken as a motive and the widest possible publicity was given to it. Expert supervision was provided, but the gardeners were for the most part allowed to work according to their own pleasure. Prizes were offered and a certain stimulating rivalry induced. The result was an enormous improvement in the appearance of the city and in the health and happiness of many of the citizens. The gardeners, in most instances, were prosperous working men, and the movement was entirely civic rather than charitable.

PLAYGROUND DESIGN

It is generally understood to-day that city planning is an art and that playgrounds are an integral part of every city plan. For this reason, and also because it is at this time of year that new playgrounds are being laid out, it seems fitting here and now to call attention to certain suggestions with regard to playground design made by Charles Downing Lay in a recent issue of *Landscape Architecture*. "The playground," he says, "in a large city, where the congestion is great, must provide facilities for the organized play of many children; organized play, because only by organization and direction can a large number of children be amused in a small space. It must provide, also, for the organized play of many of the smallest children, and for the comfort of their mothers who must be with them. It may well be a concert grove and a meeting place in the evening, when people of all ages flock to the nearest open spaces to enjoy the air, the lights and the cooler breezes. It should be an outdoor club for the neighborhood, and the social center of the district.

"Never, in a large city, should the attempt be made to restrict the use of the playground to the children, and make it in effect an outdoor gymnasium. Restricted places they must have, and in these no adult should be allowed except as supervisor, but they should not have the whole space, no matter how small.

"The playground is not a park; it should not be a park nor part of a park. It represents something entirely different in the life of the city, and it should be physically quite different. Park features are not desirable in a playground, and if part of an area hitherto known as a park must be taken for a playground let the line drawn between them be sharp and the barrier impassable. * * *

"Parks are individualistic and playgrounds communal in their appeal. For this reason, as well as for others more concrete, the design of the playground should be formal and its treatment architectural. Pleasing in its design, but without elaborate detail and with no naturalesque planting, it appeals to the sense of beauty through its symmetry and order."

ART IN SEATTLE

Seattle is making vigorous efforts to secure an Art Museum worthy not only of the city, but of the Pacific Coast. The Seattle Museum Association, which was formed for this purpose, has now 1,200 annual members and over 700 life members, all of whom reside in Seattle or Alaska. It has secured exhibition rooms in a building on Fifth Avenue near Union, and on February 6th opened its first exhibition. This comprised paintings and sculpture lent by Seattle collectors, the Tozier collection of Indian Art, a collection of photographs of Indians by E. S. Curtis, and a collection of Japanese art objects. Over two thousand persons attended the opening reception. The next important exhibition will comprise the works of Western artists and will open on the 23d of March. In order to keep up the interest in the plan of building an imposing and dignified museum which shall

include an auditorium, illustrated lectures are being given in the exhibition rooms showing the great museums of the world and what other cities of the United States have done along this line. Mr. George L. Berg is the Secretary of the Association.

ART IN TRADES The Art in Trades Club is not only a very active but progressive organization, bringing about closer relationship between those engaged in art trades and in art production, as well as in upraising the standard of art in commerce. Its program for the current year shows the trend of its efforts and is well worth noting. The first event was the fifth annual dinner, held on November 2d, at which, as it was announced, the speakers were "all live wires." On November 15th, George L. Hunter lectured on "Tapestries and Other Weaves," with many lantern slides; November 25th, William Clifford on "Books on Decoration," at the Library of the Metropolitan Museum; January 12th, Harry Wearne on "Wall Papers," with antique and modern samples; and January 12th, Frederick Lamb on "Stained Glass," with lantern slides and demonstration of processes. A visit was paid to the Spanish Museum on February 1st when a talk on Spanish Decorative Arts was given by Dr. W. R. Martin. Among the events announced for later dates are: visits to the Herter Studios, to the marble yards of Batterson & Eisele, to the Period Rooms in the Masonic Temple, and to the residence of ex-Senator W. A. Clark. There will be speakers on English Woodwork, Gothic Decorative Art, Oriental Rugs, and Lighting Fixtures.

APPLIED ART IN PITTSBURGH At the Carnegie Institute two notable exhibitions were held in February—one a collection of paintings by Walter Elmer Schofield and the other of etchings by Frank Brangwyn, the latter set forth under the auspices of the Pittsburgh Etching Club. These were followed by a display of

Artistic Industries, under the auspices of the Art Society of Pittsburgh, which proved of uncommon interest and importance. This exhibition comprised not only the work of local craftsmen and artisans, but, by invitation, that of workers in the arts from many sections of the country, and thereby stimulated public interest and at the same time afforded opportunity of comparison between local work and that done in other cities. One gallery was devoted to pottery, hand-made furniture, glass, original designs in hand-wrought silver, jewelry and enamels; basketry, leather work, tapestries, and many other exhibits not classified; another was filled with hand-bound books, illumination, and fine printing, and yet a third contained a truly beautiful collection of needlework and embroidery. This last gallery had also an alcove in which stained glass was shown to advantage. The exhibition closed March 13th, when all available galleries were needed in preparation for the Institute's annual International Exhibition of Paintings which opens April 25th.

MODERN GERMAN APPLIED ARTS An interesting and comprehensive collection of modern German Applied Art is now on exhibition in the gallery of the Newark Public Library. This collection was assembled by Mr. Karl Osthaus, a member of the Werkbund, Curator of the Folkwang Museum and Director of the Deutsches Museum für Handel und Gewerbe, of Hagen, Westphalia, upon the urgent request of the Newark Museum Association. It comprises about eight hundred exhibits, including examples of the finest work in gold, silver and other metals; pottery, porcelain, glass, ivory and wood; wall paper, linoleum, lincrusta; posters, graphic arts, embracing etching and engraving; and textiles; besides a large number of photographs of subjects which could not be illustrated by the objects themselves. The exhibits are lent by the artists, themselves, in some instances, but chiefly by Mr. Osthaus, the Deutsches Museum and by the Austrian Museum at